

HO-1019

St. Louis King Catholic Church (1855) & Cemetery

5950 Ten Oaks Road

Private

Description:

St. Louis King Catholic Church (1855) & Cemetery is a one-story, three-bay by four-bay roughcasted structure with a gable roof with wood shingles and an east-west ridge. The west elevation has double doors in the center and the gable end has a triangular window with six lights. There is a datestone at the northeast corner that is partly below grade but appears to read "1855." The north and south elevations have four casements with twelve lights, and they are topped by triangular transoms with four lights. The interior has a beaded-edge vertical board wall near the east end and the center is recessed in a curve. On either side is a door into the east room. Across the west end is a gallery.

Significance:

The first notice of the construction of St. Louis Church was made in October 1855, when the Catholic Mirror reported: "Rev. Mr. Verot is making preparations for building a church in the vicinity of Clarksville, about eight miles from the [Doughoregan] manor church. The bricks are being made, and we hope before another year to see a neat church erected . . ." The church was dedicated the following September. In September, 1857, it was further noted that, "through the kindness and exquisite taste of the Rev. Father Deluol, . . . a beautiful painting has been procured from Paris, and is now nearly fitted up over the alter. It represents St. Louis, patron of the church, kneeling in fervent prayer before the crown of thorns. Father Verot was succeeded by Father Griffin, whose 1859 report, notes: "[Paid] To Mr. Powell Architect 1.50." As yet, the identity of Mr. Powell has not been determined, but he was probably the local builder responsible for construction of the church. St. Louis, though it has had some changes and losses, retains to a striking degree the look and feel of a mid-nineteenth century rural church. A new sanctuary was constructed on Route 108 in 1889 and the original church received only periodic use after that. It has recently undergone a thorough restoration.

NOTE: For information on the 1889 St. Louis Catholic Church, see HO-0277.

Maryland Historical Trust Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

1. Name of Property (indicate preferred name)

historic St. Louis King Catholic Church (1855) & Cemetery

other

2. Location

street and number 5950 Ten Oaks Road __ not for publication

city, town Clarksville __ vicinity

county Howard

3. Owner of Property (give names and mailing addresses of all owners)

name Old St. Louis Church

street and number 12500 Clarksville Pike, PO Box 155 telephone

city, town Clarksville state MD zip code 21029

4. Location of Legal Description

courthouse, registry of deeds, etc. Howard County Courthouse liber 80 folio 470

city, town Ellicott City tax map 34 tax parcel 263 tax ID number

5. Primary Location of Additional Data

- Contributing Resource in National Register District
 Contributing Resource in Local Historic District
 Determined Eligible for the National Register/Maryland Register
 Determined Ineligible for the National Register/Maryland Register
 Recorded by HABS/HAER
 Historic Structure Report or Research Report at MHT
 Other: _____

6. Classification

Category	Ownership	Current Function	Resource Count		
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> agriculture	<input type="checkbox"/> landscape	Contributing	Noncontributing
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> commerce/trade	<input type="checkbox"/> recreation/culture	1	0
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> defense	<input checked="" type="checkbox"/> religion	1	0
<input type="checkbox"/> site		<input type="checkbox"/> domestic	<input type="checkbox"/> social	0	0
<input type="checkbox"/> object		<input type="checkbox"/> education	<input type="checkbox"/> transportation	0	0
		<input type="checkbox"/> funerary	<input type="checkbox"/> work in progress	2	0
		<input type="checkbox"/> government	<input type="checkbox"/> unknown		
		<input type="checkbox"/> health care	<input type="checkbox"/> vacant/not in use		
		<input type="checkbox"/> industry	<input type="checkbox"/> other:		
				Number of Contributing Resources previously listed in the Inventory	
				2	

7. Description

Inventory No. HO-1019

Condition

excellent deteriorated
 good ruins
 fair altered

Prepare both a one paragraph summary and a comprehensive description of the resource and its various elements as it exists today.

St. Louis King Catholic Church (1855) & Cemetery is located at 5950 Ten Oaks Road in Clarksville, in southwestern Howard County, Maryland. The church is set on the west side of the road, with the entrance on the west, and is surrounded on the north, south, and east by the cemetery. It is a one-story, three-bay by four-bay roughcasted structure with a gable roof with wood shingles and an east-west ridge. There are interior parged chimneys on the east end at the ridge and on the west end just north of the ridge, with a cross next to the latter on the ridge. The west elevation has double doors in the center, each with six panels, and a triangular transom that is closed over. The gable end has a triangular window with six lights. There are no openings in the end bays. There is a datestone at the northeast corner that is partly below grade but appears to read "1855." The north elevation has four casements with twelve lights, and they are topped by triangular transoms with four lights. The sills have been covered with aluminum. The eaves are boxed and follow the pitch of the rafters. The east elevation has a single six-panel door in the center with a triangular transom with one wood panel. On either side is a window that matches those on the north elevation. The gable end has a triangular sash that is identical to the west gable end. The south elevation has four typical twelve-light casements.

The interior has a new tongue-and-grooved pine floor that runs east-west. There is a beaded-edge vertical board wall near the east end and the center is recessed in a curve that is about 1 foot deep. A large white wood altar is placed here, set on a dais with an altar rail in front that has turned balusters. On either side is a door into the east room, and these doors have triangular tops. Above the recess is a triangular opening in the wall. Across the west end is a gallery with a rebuilt stair in the southwest corner up to it.

8. Significance

Inventory No. HO-1019

Period	Areas of Significance	Check and justify below		
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> health/medicine	<input type="checkbox"/> performing arts
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> archeology	<input type="checkbox"/> education	<input type="checkbox"/> industry	<input type="checkbox"/> philosophy
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> engineering	<input type="checkbox"/> invention	<input type="checkbox"/> politics/government
<input type="checkbox"/> 1900-1999	<input type="checkbox"/> art	<input type="checkbox"/> entertainment/ recreation	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 2000-	<input type="checkbox"/> commerce	<input type="checkbox"/> ethnic heritage	<input type="checkbox"/> law	<input type="checkbox"/> science
	<input type="checkbox"/> communications	<input type="checkbox"/> exploration/ settlement	<input type="checkbox"/> literature	<input type="checkbox"/> social history
	<input type="checkbox"/> community planning		<input type="checkbox"/> maritime history	<input type="checkbox"/> transportation
	<input type="checkbox"/> conservation		<input type="checkbox"/> military	<input type="checkbox"/> other: _____

Specific dates N/A **Architect/Builder** Mr. Powell

Construction dates 1855

Evaluation for:

National Register

Maryland Register

not evaluated

Prepare a one-paragraph summary statement of significance addressing applicable criteria, followed by a narrative discussion of the history of the resource and its context. (For compliance projects, complete evaluation on a DOE Form – see manual.)

Summary:

The first notice of the construction of St. Louis Church was made in October 1855, when the Catholic Mirror reported: "Rev. Mr. Verot is making preparations for building a church in the vicinity of Clarksville, about eight miles from the [Doughoregan] manor church. The bricks are being made, and we hope before another year to see a neat church erected . . ." The church was dedicated the following September. In September, 1857, it was further noted that, "through the kindness and exquisite taste of the Rev. Father Deluol, . . . a beautiful painting has been procured from Paris, and is now nearly fitted up over the altar. It represents St. Louis, patron of the church, kneeling in fervent prayer before the crown of thorns. Father Verot was succeeded by Father Griffin, whose 1859 report, notes: "[Paid] To Mr. Powell Architect 1.50." As yet, the identity of Mr. Powell has not been determined, but he was probably the local builder responsible for construction of the church. St. Louis, though it has had some changes and losses, retains to a striking degree the look and feel of a mid-nineteenth century rural church. A new sanctuary was constructed on Route 108 in 1889 and the original church received only periodic use after that. It has recently undergone a thorough restoration.

Significance:

The first notice of the construction of St. Louis Church was made in October 1855, when the Catholic Mirror reported: "Rev. Mr. Verot is making preparations for building a church in the vicinity of Clarksville, about eight miles from the [Doughoregan] manor church. The bricks are being made, and we hope before another year to see a neat church erected . . ." The lot of ground, on which the church is to be erected, has been contributed by John O'Donnell, Esq." This deed specified that the land was being transferred ". . . for the purpose of erecting a church thereon for worship according to the discipline and government of the Roman Catholic Church." The church was dedicated the following September, at which time it was noted that the building was ". . . shaded by some tall trees which surround it . . .," but no note was made of the structure itself. There was a choir at the ceremony, but no mention of an organ, suggesting that, in the beginning, at least, the church did not have one. In September, 1857, it was

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 1

further noted that, "through the kindness and exquisite taste of the Rev. Father Deluol, . . . a beautiful painting has been procured from Paris, and is now nearly fitted up over the alter. It represents St. Louis, patron of the church, kneeling in fervent prayer before the crown of thorns. The picture, together with other contemplated improvements, will, we think, contribute considerably to the edification of the Catholics . . ." What these other improvements were, and whether they were ever made, could not be determined.¹

Father Verot was succeeded by Father Griffin, whose 1859 report, "Money received by me at Clarksville from the Congregation of St. Louis, since May 1858," notes:

Various Expenses	\$18.00
Paid for bricks	6.00
" for cement	2.50
" " spouting	24.00
" " Bricklaying	12.50
" " Paint	1.00
" " Carriage hire	2.50
" To Mr. Powell Architect	<u>1.50</u>
	\$68.00

The dollar amounts listed are too low to be for more than the final payments for work on the church, and could be for some alterations to the building shortly after completion, if such is likely. As yet, the identity of Mr. Powell has not been determined, but he was probably the local builder responsible for construction of the church. While the field of architecture was already established in the United States by 1855, use of the term "architect" was still rather fluid, and in most rural areas builders who were responsible for the general appearance of a building were also called architect, though they had no formal training in design. In October 1860 the church lot was fenced, but it is not known what type of fence was used.²

¹ *Baltimore Catholic Mirror*, 13 October 1855, np. Typescript copy in Archdiocesan Archives, VF. Howard County Land Records, WHW 16-411. *Baltimore Catholic Mirror*, 13 September 1856, p. 4; 12 September 1857, p. 5. Typescript copy in Archdiocesan Archives, VF. There are several copies of several letters between Father Verot and Father Deluol concerning St. Louis Church in the Sulpician Archives at St. Mary's Seminary & University. The originals reside in the General Sulpician Archives in Paris. Unfortunately, they have not been translated from the French. Verot's diary has also been published, but a copy of this has not yet been located. I am indebted to Janine M. Bruce at the Sulpician Archives for bringing these to my attention.

² H. F. Griffin, "1859 Report of Clarksville + Manor Church," Archdiocesan Archives, VF. H.F. Griffin to Archbishop [F. P. Kenrick], October 1860, Archdiocesan Archives, VF.

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 2

St. Louis Church is in many ways typical of small churches of the period c. 1830-1870. The one-story, three-bay by four-bay arrangement, with the entrance on one gable end, under a gallery, and the altar and pulpit at the other end, is the common arrangement found in central Maryland for many denominations. Yet many of those churches have continued in use, and as a result have been added to and altered, in many cases significantly. St. Louis, on the other hand, though it has had some changes and losses, retains to a striking degree the look and feel of a mid-nineteenth century rural church.

It is worth first considering St. Paul's Catholic Church in Ellicott City, as this building would have been familiar to Farther Verot and some of the congregation of St. Louis when they embarked upon the construction of their building. St. Paul's has undergone considerable alteration since its erection in 1838, and there are few details left from this period with which to explain missing elements of St. Louis, but the general early form of the building can be discerned. St. Paul's was also a three-bay by four-bay structure, built of local granite, with an entrance on the gable end that was set into a tower that has since received a steeple. The windows were rectangular, the pews were high-backed, with swinging doors, and the altar furniture was painted white, trimmed with gold.³ These features suggest that the church was built in the classical tradition that had dominated American church building for a century. This was a tradition that was being firmly challenged by many congregations just as St. Paul's was building.

By 1855 traditions had changed, and the Gothic Revival was most popular for churches. This was fueled in large part by the work and writing of Augustus Welby Pugin, an English architect and convert to Catholicism. The rage for things Gothic was strongest in England and America, but had its enthusiasts in France, as well. Perhaps one of the most important structures there was the Chapelle-Saint-Louis at Dreux, which was enlarged and remodeled in the Gothic style from 1839 to 1848. Architect Richard Upjohn provided Gothic inspiration to American builders not only in his building, such as Trinity Church, in New York City, but also through his book, *Rural Architecture*, published in 1852. The book was a popular source both for dwellings and churches, and inspired St. Paul's Episcopal Chapel in Crownsville, built in 1865.⁴ Thus, it was natural for the founders of St. Louis Church to want a Gothic building, even if they and their builder knew little about Gothic churches. Nevertheless, the builder of St. Louis did not turn to Pugin or Upjohn, or any other published sources, it would seem. As a result, St. Louis Church is the product of a rural vernacular church building tradition in its overall form, with a vernacular builder's interpretation of Gothic applied to the details, and done in a way that would be affordable to a small, rural congregation.

³Brother Fabrician of Jesus, *St. Paul's Church and Parish, Ellicott City, Maryland: Its Origin and Development*, (n.p., 1910), pp 24-6.

⁴Henry Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, (New York: Penguin Books, 1958), p. 161. Donna Ware, *Anne Arundel's Legacy: The Historic Properties of Anne Arundel County*, (Anne Arundel County, 1990), p.98.

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 3

Stone was the most appropriate material for a Gothic Revival church, but was usually beyond the means of most congregations. Stone was readily available in Ellicott City, but the cost of transporting it over land to Clarksville would have increased the overall cost considerably. One way to get the appearance of stone was to imitate it with parging and/or paint, and the builders of St. Louis seem to have taken this approach, as the building has stucco, or rough-casting, in the nineteenth-century parlance. The rough-casting has been patched and painted innumerable times, so it is not possible to tell whether it was ever painted, and there is no surviving evidence of scoring. There is no certainty that the rough-casting is original, as there are no records giving any early detail on the building. The earliest photograph of the structure that has been found dates from 1929, and shows rough-casting, but no sign of paint.⁵

There are several reasons to think that the rough-casting is original. In the first place, it was a common treatment (though many buildings have been stripped of it over the years to expose the logs, brick and rubble stone underneath). The old Oakland M. E. Church, located on Mineral Hill road near the now-submerged factory town of Oakland in Carroll County, is reputed to have been built in 1860, and is of similar size and detail to St. Louis. It is of rubble stone, and has been roughcast since at least c. 1885, based on a surviving photograph. It is not clear whether the roughcasting was given any treatment at that time, but a photograph of c. 1900 clearly shows that it was painted a medium color, and scored or striped to imitate fine ashlar stone. This finish was covered over by c. 1940. Montrose, built c. 1844 on Brighton Dam Road for the father of Dr. William Hardey, and later purchased by the doctor (a founder of St. Louis Church), is of rubble stone that was originally roughcast and penciled with white mortar lines to imitate ashlar. Most of this finish wore off many years ago, but traces of it survive below the front porch, where it was sheltered.

Pieces of slate found in the cellar of the church suggest the possibility that the building was roofed with this material. During construction, the slate would have been installed before the ceiling or floor below, and any slate that was dropped would have ended up in pieces on the dirt below. Slate has always been an expensive material, but it certainly would have added to the impressive appearance of the "stone" church, and was more likely to be found on a church than on a farmhouse (though there were even some barns in nineteenth-century Carroll County that had slate roofs). The use of a scissor truss to support the roof of the building, which is only 25 feet by 50 feet, would have been sufficient to support the added weight. Vernacular farm houses of the period that were roofed in slate generally did not have heavier roof framing than those covered with wood shingles. In addition, the rafters have wide board sheathing that is roughly seven to eight inches wide, with gaps of four to five inches between them, and these boards have nineteenth-century cut nails in them. Wood shingle roofs generally used narrow shingle lath, widely spaced to allow good air flow under the roof, which would enable the shingles to dry out

⁵ *Baltimore Sun*, 10 June 1993, p.3B

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 4

and prevent rot. This was not a concern with slate, which instead needed more support. Thus, slate roofs tend to be laid on solid board sheathing. The wide gaps left in the St. Louis sheathing are unusual, but in general this treatment is more consistent with a slate roof. Unfortunately, there are no records on the church to corroborate this supposition.

Another feature of the building intended to give the impression of a small rural Gothic church are the windows. True Gothic windows would be lancets, where the top of the sash would be arched. Making curved stiles and muntins could be challenging to a builder not accustomed to such work. One way around such difficulties was to stylize the lancet window by making the top section triangular, which approximates the lancet profile but is simpler to make. The builder of St. Louis employed this shortcut in the windows and in the triangular gable end lights that approximate trefoils without the cusps, as well as without the arched sides. These windows are one of the most significant features of the church, because they are such a rare survival. Most churches replaced their clear glass with stained glass in the late nineteenth or early twentieth century, creating a vastly different look to the church than what mid-nineteenth century congregants would have experienced.

These windows are fascinating for their simple, yet carefully considered, engineering. The church originally had triangular-topped exterior shutters or blinds, with one in each window opening, hinged on the east jamb. These would have been kept closed when the church was not in use to protect the windows from breakage and to keep any interior fabrics from fading. They were latched with a hook near the bottom that was connected to an eye in the sill. For services, the shutters would be opened from the inside, which first required opening the casement window. The windows have their own wrought iron hooks in the center of the west side, and they are bent to wrap around the edge of the window architrave and reach the eye that is screwed into the architrave. The exterior of the window sill is sloped to shed water, and the eye of the shutter catch is far enough from the window that it is below the bottom of the window. Thus, the window swings open above the eye, enabling one to unlatch the shutter and push it open, freeing the window to the open the rest of the way. The window could then be latched open to allow air flow. The church originally had four of these windows on both the north and south elevations, but one on each side has been altered to make a doorway. Each of the windows is given a different Roman numeral to indicate the frame for which it was made. This is another indication that these sash were custom-made by the local carpenter, like the rest of the church, and not the product of a sash and blind factory in Baltimore.

The construction of the triangular gable end windows is of interest because it shows that the builder was working in unfamiliar territory, and had to find simple solutions for problems he had never before faced. The six muntins in the sash are configured to meet in the center, thus creating six triangular lights. The center joint was difficult to create, and not the type of joint routinely used in the sash with six rectangular lights that the builder was accustomed to making. To avoid making a difficult joint, the

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 5

builder made two long, diagonal muntins, which he lapped in the center, then added the vertical muntin as a single piece, and bent it around the joint in the other two. Because of this, the glass would not sit evenly wherever it rested against this vertical muntin. Like the main windows, the triangular sash are also hinged so that they can be opened for ventilation, and have hooks to hold them open.

Originally there was only one doorway to the church, on the west end. This doorway survives with its original transom of two triangular wood panels. The doors and the doors jambs have all been replaced in the twentieth century, and new hardware was also installed at that time. The original doors were probably also double doors, and could have had either four, six, or eight panels in this period. The doors could have come for a sash and door factory, but were more likely made by the builder, as with the window sash and transoms. The door to the closet beneath the winder stair was certainly made by the builder, as the boards are hand planed. Mechanical planing machines became available in the 1830's and 1840's, and rapidly took over the building industry in urban areas, in part making sash, door and blind factories possible. If the front doors were made by the builder, the panels on the doors probably would have matched the transom panels, which have square edges on the raised field. This contrasts with the existing door panels, which have beveled edges on the fields; the square edges make a stronger shadow line, which makes the doors stand out more. The east double doors were clearly added in the twentieth century, after the building ceased to function as a church.

Another simple Gothic Revival feature of the church is part of the ceiling. It is not unusual for the ceiling to be open to the rafters. The old Oakland Methodist Episcopal Church ceiling is plaster, following either the pitch of the rafters, or, more likely, of scissor trusses below the rafters. The ceiling is coved at the eave, with a run plaster cornice of bold, simple, classical moldings. St. Barnabas Episcopal Church, built in 1850 near Sykesville in Howard County, has horizontal, tongue and grooved, beaded edge boards that appear to be fastened with cut nails and are likely original. It also has a run plaster cornice. Either treatment could thus be found in churches of the period, and the tongue and groove board ceiling of St. Louis, which is fastened with nineteenth-century cut nails, appears to be original. There is no evidence of plaster beneath these boards; instead, there are several wood boards to which the ceiling boards are nailed. The unique feature in the ceiling is the wood rib along the ridge. It is functional, helping to hold the high ends of all the boards in place, but it is not altogether necessary. It is intended, however, as a decorative feature, a simple version of the ornate ribbed ceilings used in Gothic Revival churches and dwellings.

Though the flooring and most of the joists have disappeared, the original configuration here is easily discerned. The center stone pier that runs east-west supported a center sill into which the joists were let, probably with either half-lap joints or a center tenon and peg. This pier gave good support for the nave floor, which was carrying the substantial weight of the whole congregation. The joists were sawn, were 2 ½ inches wide by 5 ½ inches deep, and were irregularly spaced, three being 19 ¼ inches, 18 ½ inches,

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 6

and 22 ½ inches on centers. (The spacing is preserved in a concrete patch made between the joists before they were removed.) The joists were simply set on the foundation wall where it steps in. At the east end was a dais or raised platform for the pulpit and altar. These joists were not supported by a center beam, so they were of larger dimension, being 3 inches wide by 10 inches deep, and were spaced 23 to 25 inches on centers. They also rested on the foundation on the north side, and had wood blocks beneath them to raise them up the necessary 5 ½ inches. On the south side, however, the joists were set into pockets in the brick wall. Both methods of floor construction can be found in the region, but it is unusual to see them used on opposite ends of the same timber. Their presence suggests that the joists were not place when the brick walls reached that height, as was customary with most house construction of the period, but that they were laid after the building had been enclosed. This could not be done with pockets on both sides, but with them on only one side the joist could be inserted into the pocket at a slight angle, then the other end dropped down. There are two possible reasons why the pockets are only used on the platform joists. The first could be that they were raised, and it was less stable to put them up on wood blocks. More likely, it was because center tenons were used to connect the joists to the center beam. If half laps were used it would be possible to slide one end of the joist into a pocket in the wall, then drop the end with the half lap into its notch. This would not be possible with tenons, so the tenon had to be inserted into the mortise first, then the other end dropped onto the ledge of the foundation. The center tenon most likely would have had a beveled haunch to ease its being slid into the mortise.

The flooring was 1 inch thick tongue and grooved board (probably pine). Evidence of only two boards survives, one 5 ½ inches wide and the other 5 ¾ inches wide. Most likely, the flooring was of random width, like the ceiling, which is between 5 ½ and 6 ¾ inches wide. The gallery floor ranges from 5 ½ to 7 ½ inches wide, but the gallery was a secondary space, where wider floorboards were more likely to be used. The nave and platform flooring was face nailed with cut nails, which have square heads. These would have been visible, driven just below the level of the surface of the wood. Just how the floor would have been finished is not known at this time. Many wood floors in dwelling were left natural, and periodically sanded, in the eighteenth century, and this trend probably continued. Sometimes floors were painted or treated with linseed oil, which gave them a hard finish. The documentary evidence for which of these treatments may have been followed in rural churches, or what others may have been used, is lacking. The flooring has since been replaced.

There is additional evidence that the floor was installed after construction of the roof had been completed. The brick walls were plastered all the way down to the foundation, behind where the joists would be if they had survived. This could only have been done before the joists were laid, but the plaster would never have been installed without the protection of the roof. The plaster also passes behind the winder stair stringer, suggesting that it, too, was added later. This is not as surprising. It is likely that the plasterers were at work while the carpenters were adding trim, as the end board of the apse wall appears to have been pressed up against plaster that was still wet. At least some of the

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 7

baseboard on the raised platform does not have plaster behind it. Thus, perhaps the plasterers were working from the east end to the west, while the carpenters were laying the floor from the west to the east, in order that each would stay out of the other's way. In the same vein, the baseboard was nailed into the brick and mortar, rather than being nailed into wood nailers, small wood blocks wedged between bricks in place of the mortar. If nailers were installed by the masons as they laid the brick wall, they must have been covered by the plaster, so the carpenters could not see them to use them. Alternatively, the masons may not have set nailing blocks into the joists because they did not know how deep the floor joists were to be, and thus would not know just where to set the blocks. Most of the baseboards are now missing, but they were plain wood, 5 ½ inches tall and ¾ inch thick.

Beneath the floor were two narrow slit vents in the brick of the north and south walls. These were to provide ventilation, to keep the floor from rotting. Over time, most of them have been either partially or completely closed off. Under the east end raised platform is a basement that appears to be original, as there were two window openings in the east elevation foundation, each with a wood lintel (the north one has failed). They are now filled with stone, and were at least two feet deep, though their full depth could only be determined through digging, as they may extend below the present soil line. The south elevation also had an opening into this cellar, and it, too, has stone in-fill. This opening was at least three feet high. The cellar has straight earth walls that have been dug out of the ground, and there is a black layer that is either creosote, or a tar layer meant as a sealant to keep out moisture. This cellar appears to be original, not an alteration, though there is little evidence to go from. The exterior of the window openings would provide the best clues, but they are covered with rough-casting at present. The function of this cellar is unclear. Typically, they are used for food storage, with wood bars in the window openings, but there would not have been much need for that with an itinerant priest. There would have been such a need if the sleeping space, (which will be discussed later) was actually used by a caretaker living on the premises, but there is not documentary evidence to suggest this was the case here, or at other rural churches of the period. Another use for a cellar was a place to put central heating, which could explain a creosote buildup. Central heating furnaces were coming into fashion in the 1840's for large buildings like churches and meeting halls, as well as the houses of the wealthy, but most of these were installed in large cities like Baltimore. There is no evidence that St. Louis ever had one, although it could have been added later. Regardless, one would have expected the cellar to have had rubble stone walls. Thus, at this time the cellar must remain an enigma.

A raised platform for the pulpit and altar is common for churches of this period, but the segmentally-arched apse end in St. Louis, created by the vertical board interior wall, is unique. Unfortunately, the center boards were cut out, probably when the east doors were added, since the wall would have hindered the easy flow of traffic through these doors. St. Barnabas Church near Sykesville is one of the few small churches like it, in that it has a similar arrangement of an interior wall at the altar end, with a large opening in this wall giving a view of the apse, and a small room flanking each side of the center

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 8

apse. But in this instance the apse is squared off, with the back wall of the church providing the end of the apse. The door openings flanking the apse originally had doors, though it cannot be certain whether they were six panel doors like the front door, or were vertical board doors like the wall, which would have made the doors like the wall, which would have made the doors virtually disappear when closed. The southeast corner room probably functioned as the visiting priest's office. There was a cabinet on the south wall of this room. This may have had a counter with doors below it, and two open shelves above, and could have functioned as a desk. It appears to have been original to the building, but since it does not survive there is little to go on to judge this. If original, it, too, was probably a simple, carpenter-built piece, and not a finely crafted piece of furniture. The north door entered into a small room beneath the stairs that was enclosed with vertical boards like the apse wall. These walls were removed at an unknown date. It is not known what the function of this small room was, but it possibly could have been a confessional, since, if the church had one, it is the only space that could have functioned as one. There is a closet beneath part of the stairs, and the door to it would have been in the small room, so it was not likely used for storage.

Another unique feature associated with this apse wall, and made possible by it (or alternatively its existence necessitated the erection of the wall) is the small chamber above the apse, with a winder stair on the north wall to access it. Local tradition claims that this was a room for a visiting priest to sleep in.⁶ While it seems more likely that an itinerate clergyman would stay at the home of one of the parishioners, this chamber did have a stove at one time (an unmarked terra cotta stove pipe hole lining survives in the chimney and there are still some pieces of a stove in the chamber), so it must have had a greater function than just storage. Thus, there is no reason to discount local lore. The corner cupboard near the stair would have been the ideal location to store candles to light the way up the stairs and in the small, dark room. This cupboard is consistent with the 1855 period. Something was added beneath it, fastened with wire nails, indicating that it was added after the building ceased to function as a church.

The early twentieth century photograph of the church clearly shows a chimney on the west end, and the surviving evidence indicates that there was one on the east, as well, for the stove in the apse chamber. In this period many urban churches were experimenting with early central heating, using hot air furnaces, but rural churches were using one or two stoves. A single stove was often centrally located, and when two stoves were used, they were often put on opposite sides. The old Oakland M. E. Church in Carroll County, for example, had chimneys for stoves on both the north and south sides of the church. The west flue of St. Louis must have served a stove beneath the gallery on the west end, though there is no clear evidence of a stove pipe hole now, and this seems to have been the only heat in the building for the whole congregation. These flues are of interest because of the way they are constructed, with the flue inside of the wall. As the wall was not thick enough for the flue to be completely inside the wall,

⁶ "100th Anniversary St. Louis Church, Clarksville, MD," 23 October 1955, pp. 26-27.

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 9

the brick projects on the interior, but only four inches, or the width of one brick, to completely enclose the flue. This technique has been observed only rarely on dwellings in the region.

Craterings (sanding through paint layers with wet-dry emory paper and a non-reactive lubricating oil) were performed on different sections of wood work to determine the chromo-chronology, for the purpose of verifying which were added. This technique is not intended to determine the original paint finishes (a professional paint analyst should be consulted for that), but can give some general suggestions for what the original colors appear to have been. The walls have several layers of whitewash below the present green, and there are faint traces of a traditional bright blue below that. This was probably a pigmented whitewash, and may have been washed off before the white coats were applied. This would account for the thin, spotty appearance. Likewise, just as this layer could have been washed off, so too could an earlier layer, for which no evidence now survives. However, the church did not function for that long, so there would only be so many re-paintings, and thus there is a good chance that the blue layer was the first. The chromo-chronology of the east wall, dividing the apse from the nave, consists of a cream first layer that was probably a primer, and then a bright yellow, which was most likely the first color. The present two-tone paint scheme on this wall is later. The window trim also has a cream first layer that was probably a primer, and then a dark green, which was likely the first color on this feature. The balcony chromo-chronology has a medium grey first layer, then layers of cream and dark brown that are striated. This appears to have been a faux finish, where a cheap wood like pine was painted to appear as if it was an expensive wood like walnut or mahogany. Such a treatment was consistent with the roughcasting on the exterior, and was very common in the nineteenth century. The ceiling had a pink-red first layer, which was probably an iron oxide or red lead primer. A red primer is typically used for dark colors, but would be inappropriate for light ones, as it would show through and affect the hue. The next layer was a medium grey, which was perhaps meant to be a stone color. No evidence was found of surviving paint on the plaster walls in the small eastern room, though it almost certainly had it, or whitewash, originally. If these colors are accurate, the bright blue and yellow walls of the church would have been vibrant, and much more colorful than to what modern eyes are accustomed.

The gallery on the west, of course, had a straight run of stairs. Most small churches had a balcony, this one probably for slaves, but they usually had enclosed winder stairs with a door, such as at St. Barnabas Church. The old Oakland M. E. Church has a balcony at the west end, with two winder stairs giving access to it. There is no way to know whether the stairway had a railing, though this seems likely. These stairs seem to have been open, and were very steep, with a pitch of 60 degrees based on the ghost on the west wall, suggesting that this was a less important space, or a space for people considered of less importance. This is reinforced by comparing both sides of the balcony rail. The outer side, which faces the congregation, has several moldings (a cavetto above an ogee and bevel), while the gallery side is squared off at the top, with a simple chamfer beneath it. These lofts are usually supported by several

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-1019

Name
Continuation Sheet

Number 8 Page 10

columns or posts in the center, flanking the center aisle. St. Barnabas has two, and either these were moved or there were two others that have been removed. St. Barnabas is unusual, however, in that the gallery has an additional projection into the nave in the center, and this may have required additional columns. The balcony in St. Paul's Episcopal Church, Crownsville, has two posts under the center of the front rail to support it. No definite evidence of posts was found in St. Louis, however, this deserves further study.

The original furnishings have long since been removed (though some fragments could have made their way into the basement of the later church). Barring any rare survivals, the best example from which to gain details is probably St. Barnabas Church. The pews are almost certainly the originals from 1850, and are simple, carpenter made benches with backs. The alter rail is of two different profiles, and two different woods. This rail has been taken down and reinstalled, possibly changing its location somewhat, and the front part of the rail is probably a later remodeling. The side rails match the profile of the balustrade of the gallery, both of which are original. They are also simple, carpenter-made pieces, and have Tudor arches. The railing of St. Louis Church could have had balusters with simple lancet arches cut out between them, or could have been rectangular, with chamfered edges like the battens on the balustrade. The other furniture was sometimes donated by parishioners from their home, or was specially made by a local cabinetmaker, so it is difficult to be specific on what they would have been like.

The c. 1980 Maryland historic sites inventory (HO-277) conducted on the church by Cleora Barnes Thompson states that the north elevation had five metal rings connected to iron plates that were set high on the wall. It would appear that there were three more on the west, with the center one set higher than those on the ends. These are now missing, but ghosts from their existence can be seen on the interior. Ms. Thompson stated that they were for tying horses to, though they were much too high for that. Many rural churches had a shed nearby in the nineteenth century under which parishioners could shelter horses in bad weather. There is no evidence that horses were ever tied to buildings. More likely, these rings were added to tie a tent to the structure for the use of the Clarksville picnic. The rings were likely added in the twentieth century. A new sanctuary was constructed on Route 108 in 1889 and the original church received only periodic use after that. It has recently undergone a thorough restoration.

9. Major Bibliographical References

Inventory No. HO-1019

See footnotes

10. Geographical Data

Acreage of surveyed property 1.2572 A
Acreage of historical setting 1.2572 A
Quadrangle name Clarksville

Quadrangle scale: 1:24000

Verbal boundary description and justification

The boundaries consist of the property lines for tax map 34, parcel 263, which encompasses all of the historic structures and the cemetery on the property.

11. Form Prepared by

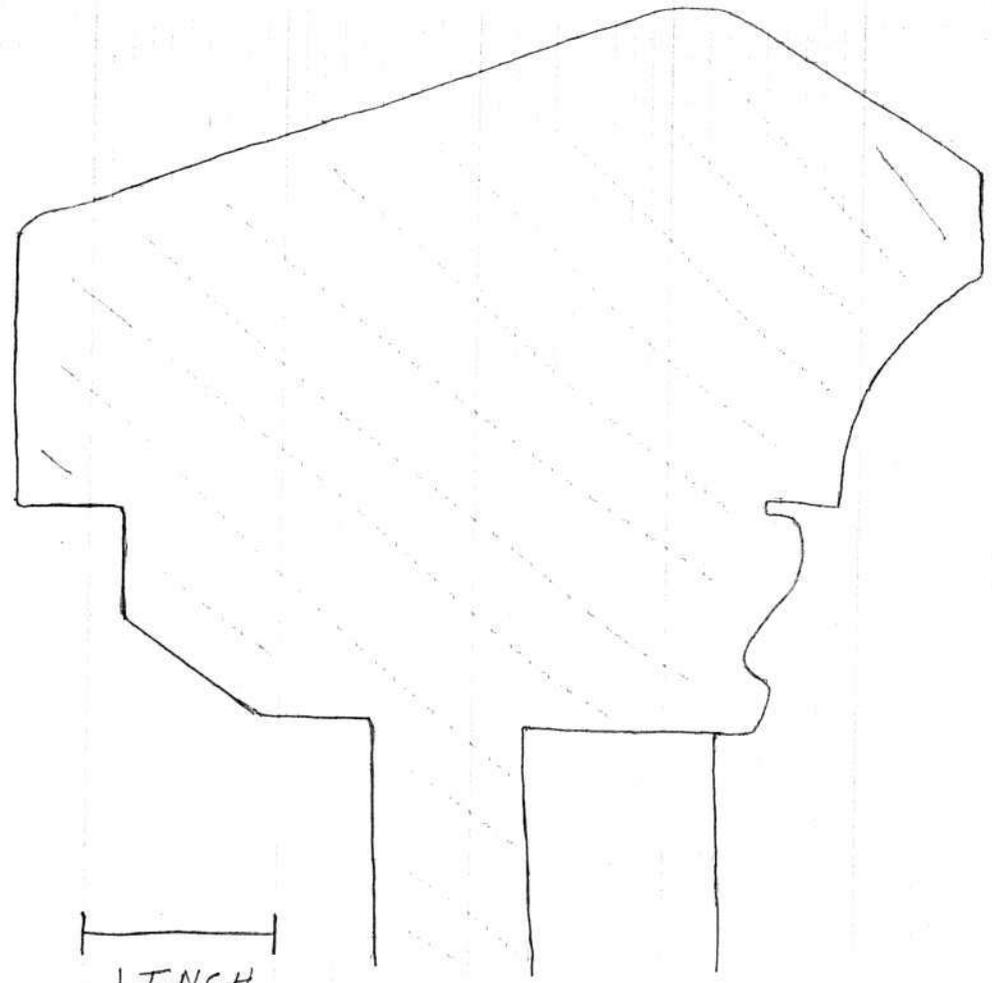
name/title	Ken Short		
organization	Howard County Department of Planning & Zoning	date	February 2010
street & number	3430 Courthouse Drive	telephone	410-313-4335
city or town	Ellicott City	state	Maryland

The Maryland Inventory of Historic Properties was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

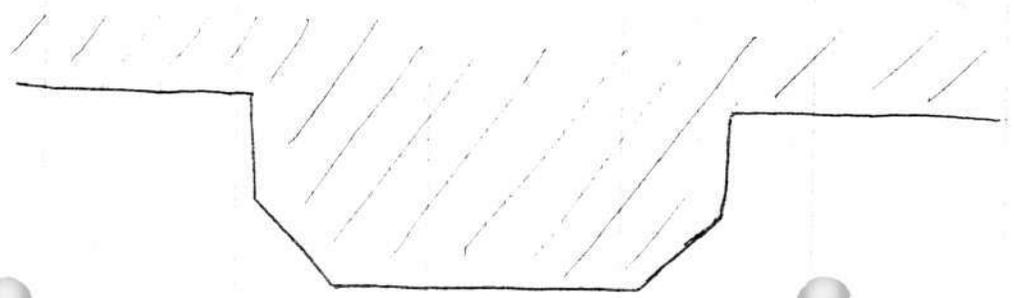
The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

return to: Maryland Historical Trust
DHCD/DHCP
100 Community Place
Crownsville, MD 21032-2023
410-514-7600

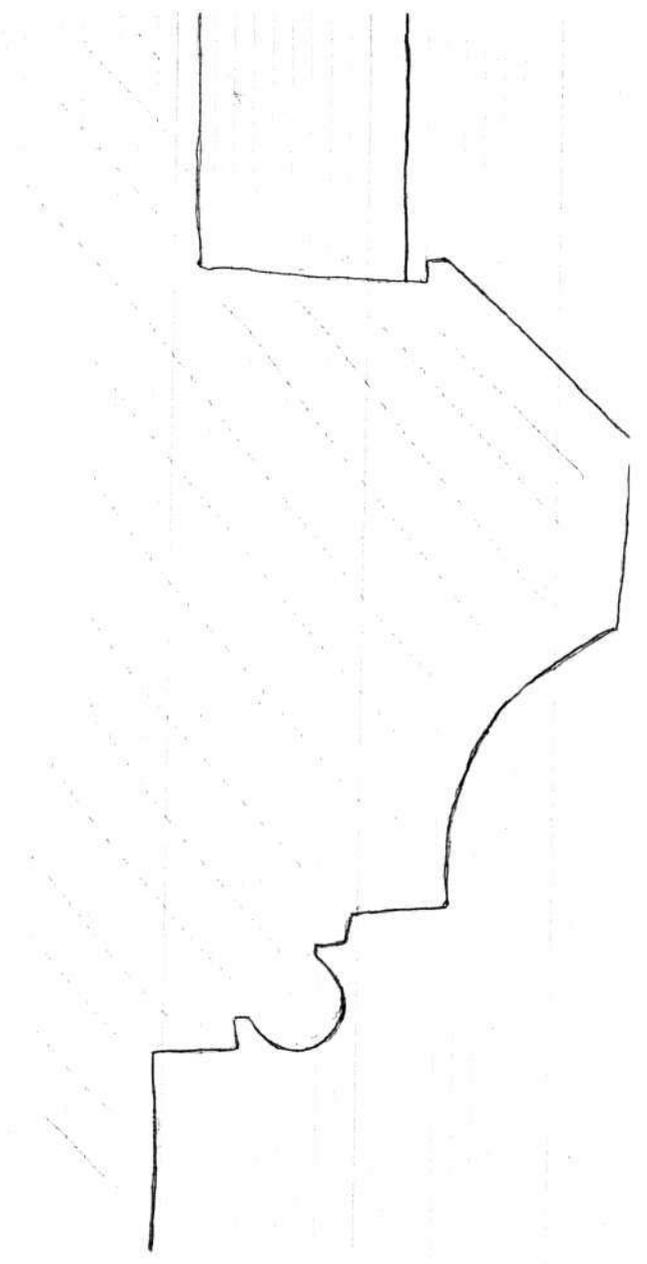
St. Louis King Catholic Church - Pen Oaks Rd
Ho-1019
KMS
5/27/19



Balustrade Rail - Section



Balustrade Batten - Plan



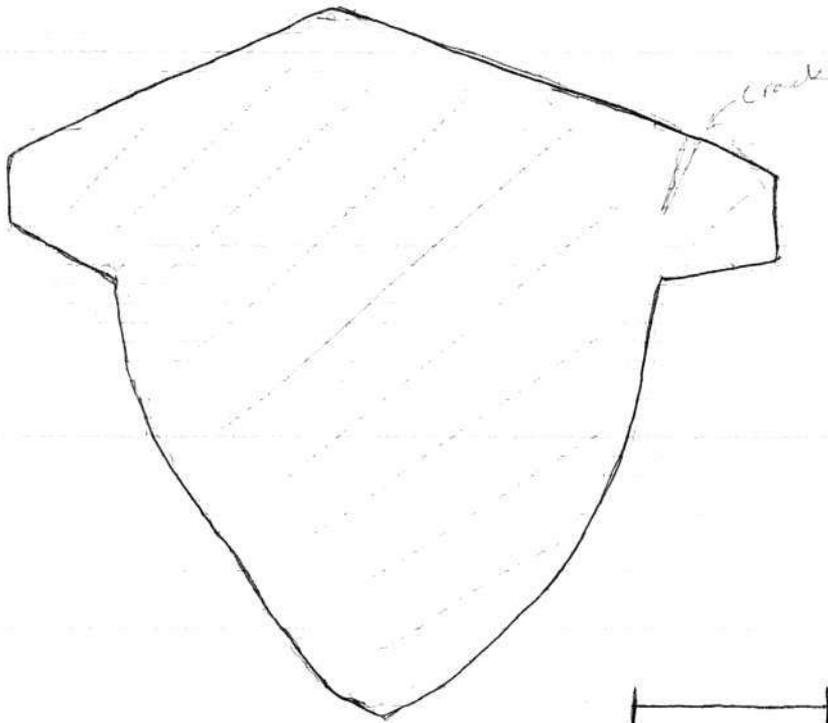
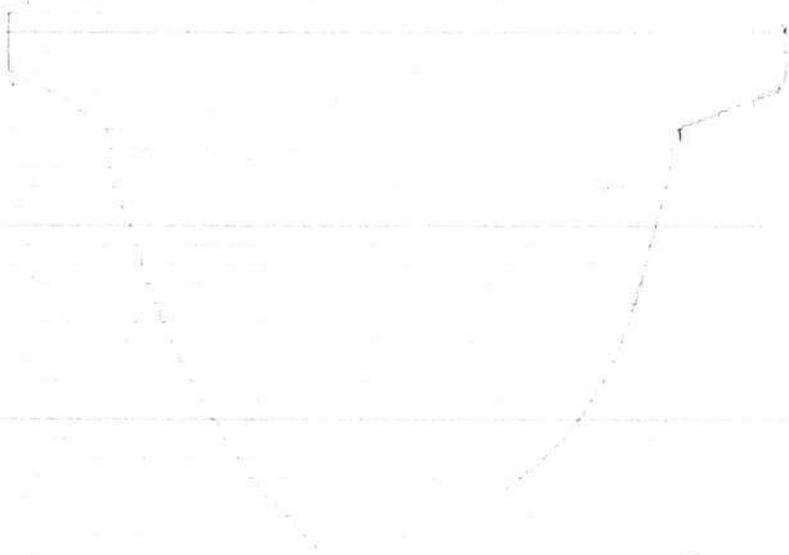
Balustrade Bottom Rail - Section

21
12

St. Louis King Catholic Church - Ten Oaks Ad
Rounding for #1 + 5

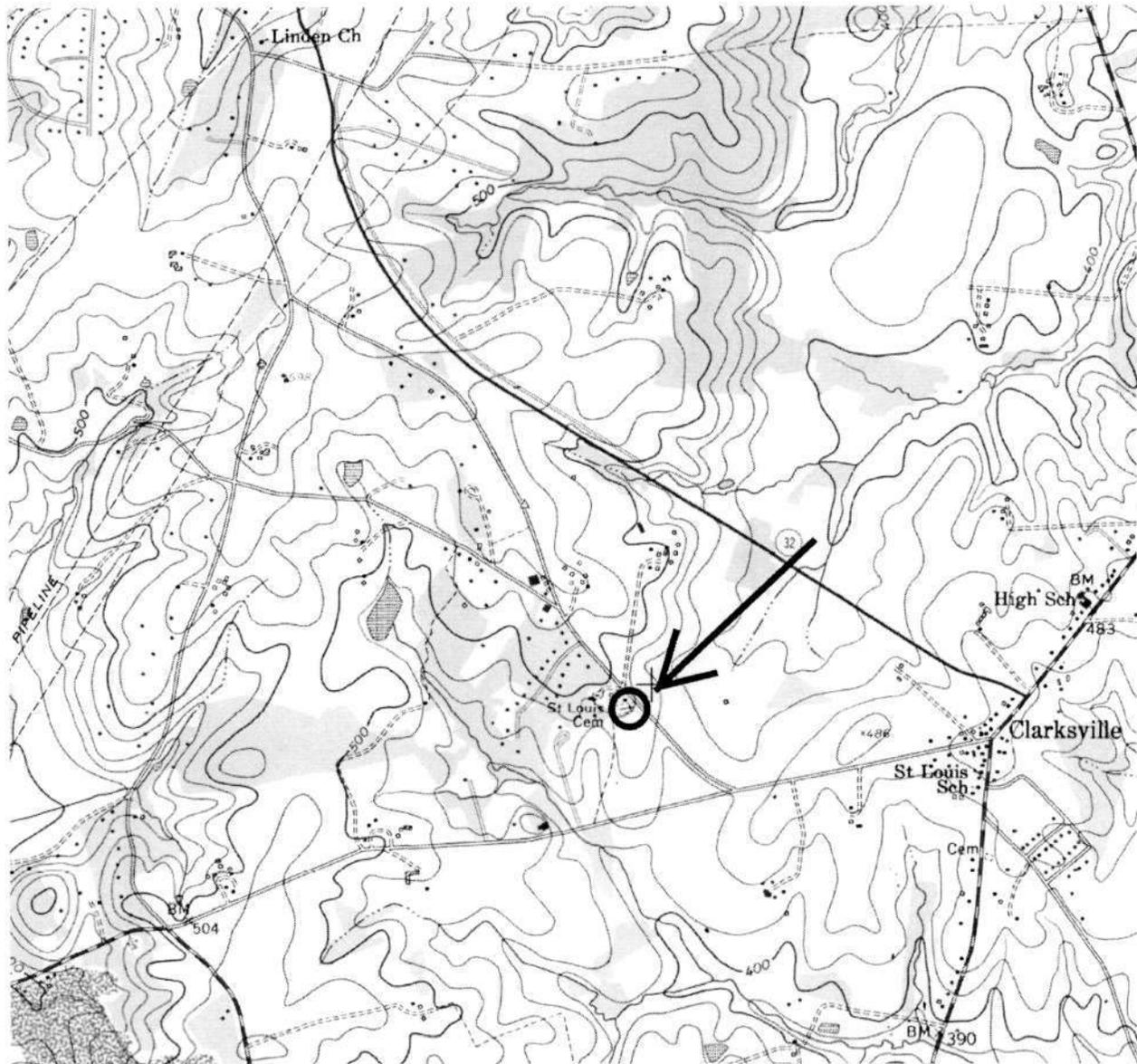
HO-1019

KMS
6 Sept. 03



1 INCH

Ceiling Rib



HO-1019
St. Louis King Catholic Church
5950 Ten Oaks Road
Clarksville quad

HO-1019
St. Louis King Catholic Church (1855) & Cemetery
5950 Ten Oaks Road
Howard County, Maryland
Ken Short, photographer

Photo Log

Nikon D-70 camera
HP Premium Plus paper
HP Gray Photo print cartridge

HO-1019_2010-03-02_01
North & west elevations

HO-1019_2010-03-02_02
South & east elevations



HO-1019

St. Louis King Catholic Church (1855)
& Cemetery

5950 Ten Oaks Rd.

Howard County, MD

Ken Short

march 2, 2010

MD SHPO

North & west elevations

1/2



CASHMAN

COOKE



HO-1019

St. Louis King Catholic Church (1855) & Cemetery

5950 Ten Oaks Rd.

Howard County, MD

Ken Short

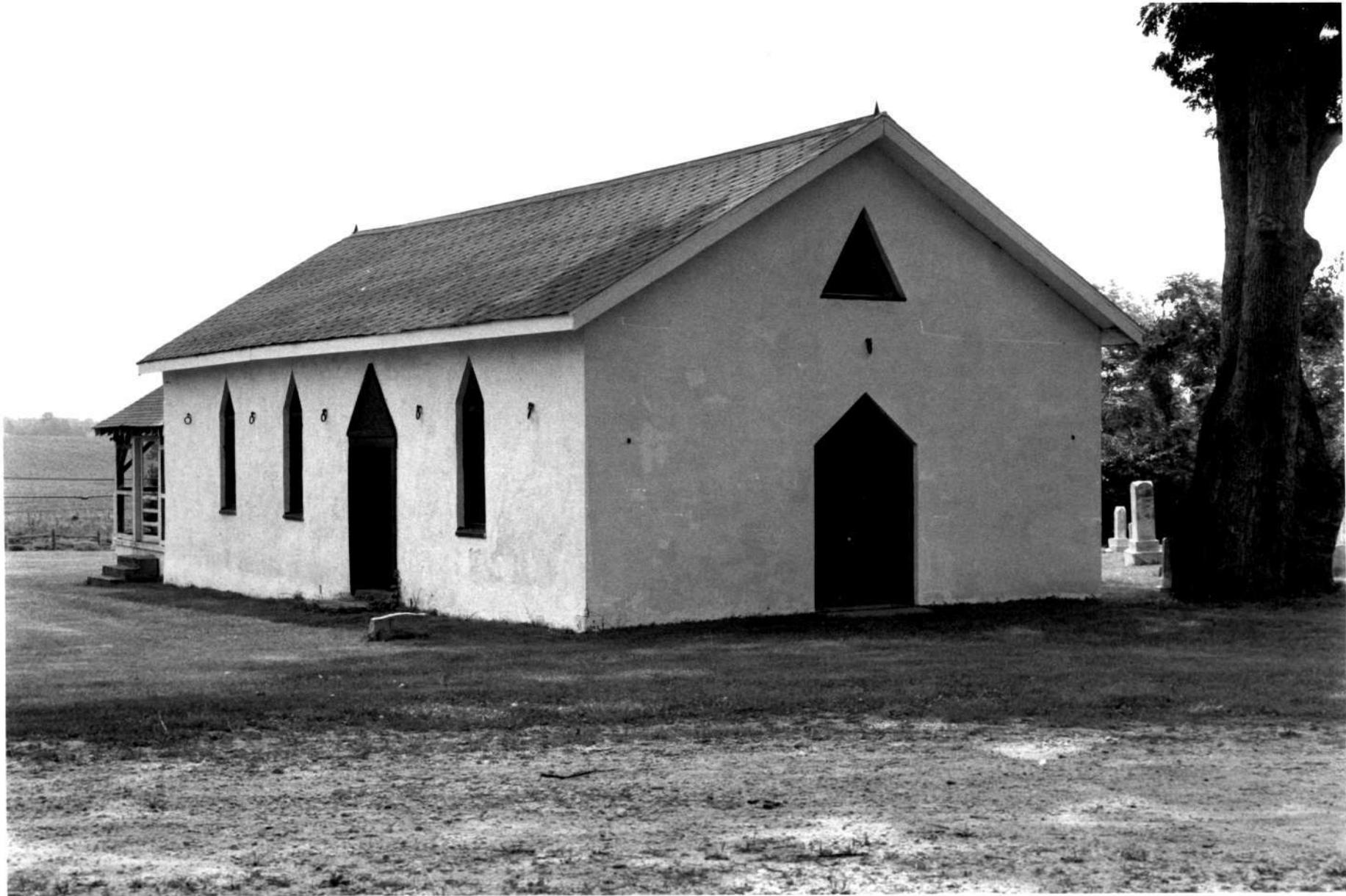
March 2, 2010

MD SHPO

South & east elevations

2/2





Ho-~~1019~~ 1019
ST LOUIS KING CHURCH
NORTHEAST
JULY 1978
CHEORA THOMPSON, AIP